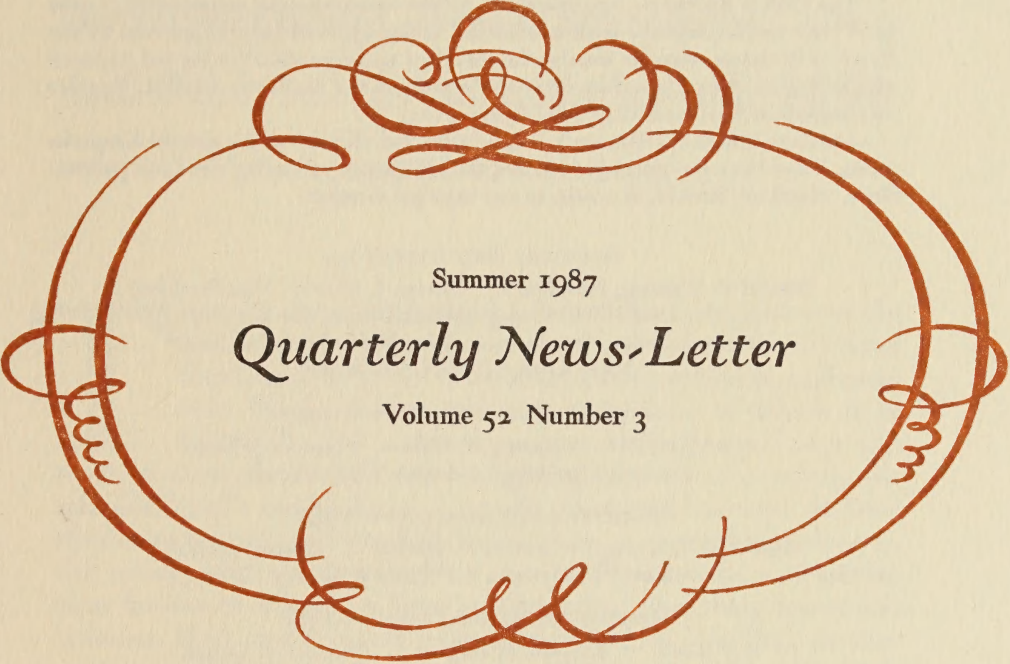


The Book Club of California



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Gutenberg Bible Leaves as Schoolbook Covers and Other Misadventures of 42-Line Bibles

RICHARD N. SCHWAB

THE USES AND ABUSES of pages of the Gutenberg Bible over the five hundred-odd years since they were printed hardly bears thinking of by sensitive historians, bibliographers, and curators. We have identified two leaves, one of which is in California, that had been torn out of a kidnapped copy and made to serve the humble and disfiguring function of coverings for schoolchildren's textbooks in the early nineteenth century. At least they were rescued, and we shall discuss them at greater length later in this article, after we first touch on some of the calamities and mutilations known or alleged to have befallen other Gutenberg leaves and volumes. How many leaves have disappeared as kindling, as convenient wrappings for meat and other objects, as packings in book bindings, as scrap paper, or even worse will never be known.

Some of the damaged leaves that have survived were the victims of the blades of misguided enthusiasts who collected illuminated capitals as philatelists collect stamps and who industriously mutilated many priceless printed works and manuscripts. No doubt the worst case of this form of trophy hunting is seen in a specimen of another masterpiece of printing attributed to Gutenberg, the 36-line Bible, which is far rarer than the 42-line Bible. The desecration by an academic collector of the otherwise perfect copy of it at the Universitäts-Bibliothek at Leipzig occasioned this outpouring of indignation and scorn by Seymour de Ricci: "Par malheur un imbécile (le célèbre professeur Lindner) en a découpé les initiales peintes, mutilant ainsi un volume d'un prix inestimable."¹

Although no known copy of the 42-line Bible suffered such total "capital punishment," we have seen more than one sadly wounded Gutenberg Bible leaf coming from the copy that was broken up by Gabriel Wells and sold leaf by leaf in 1921.² Depredations with a razor

or a knife were perpetrated in two places on fol. 129 of volume I of that dismantled Bible, now in the collection of the Honnold Library at Claremont, California. One illuminated initial was excised from its recto and another from the verso. In this case a restorer went through the great trouble of designing *ersatz* initials and cunningly fusing the paper on which they were drawn with the original paper of the rest of the leaf. Here skillful manuscript inking was also employed to restore the printed letters that had been carelessly cut out by the vandal who removed the ornamental capitals. The Honnold leaf 129 is one of the rare 40-line leaves that were printed at the very beginning of the production of the Gutenberg Bible, and it also has on it two specimens of the even rarer printed red incipits. Happily, enough of the original red printed letters remain so that we have been able to analyze them with our cyclotron proton milliprobe method to find out what the composition of the first red typographical ink in history was.

A recitation of the more visigothic outrages committed on the pages of Gutenberg's masterpieces would include a long list of scribblings, scorings, blots, tearing of pages, greasy fingerprinting, misguided efforts to correct the text or make it conform to the authoritative text (as was done on the Aschaffenburg copy, where whole sections were torn out and discarded), marginalia, underlinings, stainings, excessive croppings of margins, candle wax drippings, gnawings of insects and rodents. Nevertheless, anyone who has examined several of the extant Gutenberg Bibles must be impressed at the very large percentage of the surviving pages, both paper and vellum, that are in splendid, almost mint, condition—with white and unflawed paper and parchment, black, glistening, glossy ink, fine presswork, and handsome illuminations preserved intact.

The sturdiness of the materials in the Gutenberg Bibles has made it possible for some of the volumes to survive fully, or at least partly, intact in spite of excessively brutal or careless treatment. This was most recently proved in the abortive attempt to kidnap the Harvard copy, amusingly described by W. H. Bond in "The Gutenberg Capers," in *Harvard Magazine*, March–April, 1986, pp. 42–48, where the Widener B-42 in effect suffered a defenestration of some six stories in August 1969, crashing on the concrete patio of Widener Library, with the miscreant who tried to steal the copy falling on top of it from the same height. The thief nearly did succeed in getting away with the two volumes, however. He secreted himself in a lavatory on the top floor of Widener Library. After closing time when the lights switched off he easily lowered himself down an inner well on a knotted rope, broke

into the Widener Memorial Room, shattered the glass case in which the Bible was stored and displayed, stuffed the two volumes in his knapsack, swung out to his rope, and started to shinny up it toward freedom and, he thought, a rich reward. In this case, however, the burglar reversed the gist of an old adage. Because he had not given himself *enough* rope he "hanged himself"; for his rope was not long enough so that he could slide down to the inner patio of Widener Library. There he could easily have departed without being seen, and the Harvard Gutenberg Bible might have disappeared forever. Instead he had to climb up the rope with sixty to seventy pounds of Gutenberg Bible on his back, which was too much for his larcenous muscles. His grip failed him, he slipped and fell over six stories to the floor of the court. There the maintenance crew heard his groans and found him in a somewhat broken-up heap, the two Gutenberg volumes strewn out of his knapsack close by him. The volumes were so strongly bound that only the cover of one was knocked off and was easily repaired; and there was little other serious damage to them from this affair.

The other kidnapping of a Gutenberg Bible, this time a successful one which occurred about 150 years earlier, resulted in serious damage to parts of the Bible.³ This was the ill-fated volume discovered in 1828 in a peasant's house at the village of Olevig by the city librarian of Trier, Johann Hugo Wyttenbach. It was called "Trier II," since the Trier Stadtbibliothek had in addition to it a complete copy of volume I, which it has retained to the present day. One theory was that the volume was stolen from a religious establishment in or near Trier by godless soldiers of the French Revolutionary armies when they occupied the city in 1794, and there was a tradition that pages from it were used for schoolbook covers.⁴ Recently we found unquestionable proof this had actually been the fate of a separate leaf, II, 23 of this copy (*Liber Sapientia*, parts of Chapter 15, and all of 16 and 17), now in the collection of the University of California, Riverside, and of leaf II, 219 (parts of Chapters 2 and 3 of Luke) in the Lilly Library Gutenberg New Testament. By taking photographs of the two leaves with a light source behind them, we have found that both are heavily patched and repaired. The patches show precisely how the schoolchildren cut or tore two sections out of the middle edges of each leaf in order to permit the folding of the Gutenberg pages over the spines of their textbooks. Both leaves retained the crease marks when the paper was folded over the book cover's edges and those caused by folding the excess paper together so that it would fit neatly on the insides of the covers. Anyone who has covered a schoolbook with paper is familiar with the pattern. The Lilly

leaf shows also where the corners of the bindings had worn through the paper and later were patched by a restorer.

Both of the leaves have the remains of schoolchildren's doodlings visible on them. The clearest of these are in the intercolumnar space of the Riverside fol. II, 23, although they have been effaced somewhat by a restorer. At least one of the young scholars who left his tracings on the leaf must have possessed a compass with which he punctured a hole toward the middle of the space between the columns and proceeded to describe an inked circle about two inches in diameter. Then using the same radius, and puncturing the circumference line of the circle, he drew enough arcs to form a six-petaled design within the circle, a procedure also well known to many a child who has experimented with a compass.⁵ Above that figure, and this time drawn in something like graphite, is another symmetrical figure, sketched freehand, that resembles a whale floating on a smooth surface, its top part perfectly reflected in the water. The verso of fol. II, 219 of the Lilly copy also has the traces of a number of doodlings and scribblings in the intercolumnar space and in the left column.

Part of the history of these two mutilated leaves after their rescue in 1828 can be reconstructed, and it reflects the further vicissitudes of the ill-starred Trier volume. Sometime after they were removed from the textbook covers by Wyttenberg, the leaves were patched and bound back into the Trier volume. Apparently, however, the restored fol. 219 was misbound much earlier on in the text than it ought to have been.⁶ Therefore, when Schwenke made his survey of the contents before 1923 he recorded fol. 219 as being absent (Schwenke, p. 10).⁷ The rescued volume went to the Trier Stadtbibliothek and remained there until the Nazis, a far worse scourge than the French Revolutionary armies, seem indirectly to have opened a new stage in the history of Trier II. Through various arrangements shrouded in mystery, what remained of the copy was sold at Sotheby's in 1937 as "The Property of a Gentleman."⁸ The gentleman was a certain Dr. Wiernick, who was escaping the Nazi anti-semitic horrors and managed to arrange anonymously, no doubt through a trustworthy intermediary, to get some of his capital out of Germany by means of the transfer of Trier II to England and its sale there.

When we next pick up the trail of the volume, which still included its two repaired "book-cover" leaves, it was in the hands of the firm of Rosenbach in Philadelphia, which sold some of its leaves to fill in lacunae in the Scheide copy at Princeton. Thereafter, the volume became the property of Arthur Houghton, who eventually used it as part of a transaction in which Houghton acquired the Shuckburgh Gutenberg

Bible from Scribner's, and Scribner's took over Houghton's copy of what was left of Trier II. Scribner's decided to complete the long process of breaking up the volume, retaining intact all that remained of the New Testament, which was sold to Mr. George Poole Jr. In 1958 the New Testament was purchased by the Lilly Library, where it now resides. The rest of the leaves, including the book-cover leaf II, 23 in the Riverside collection, were sold individually or in groups forming books of the Bible, although at least one was given by Scribner's to the General Theological Seminary to complete its copy. The University of California at Santa Barbara also ultimately came into possession of one of these leaves: II, 227, which included parts of Chapters 42 and 43 of the book of Ezekiel.⁹

I doubt whether any other book has had a more Dickensian history than Trier II. It has been through the best and the worse of times: kidnapped from a place of comfort and respect in its ecclesiastical home, lost, orphaned, and maltreated in a macabre way by schoolchildren in Olewig, miraculously rescued, restored physically and given proper honor and treatment again at the Trier Stadtbibliothek; then in bleaker days after being partly dismantled in the latter nineteenth century and the twentieth century, it played a role in saving a persecuted man from the Nazi Reich and began its long journey from Germany to England, and finally to the United States. There in a manner of speaking it fell upon hard times again, being further dismembered by Rosenbach for the Scheide copy, and was finally completely broken up by Scribner's. Still, however wounded and in pieces, it has returned to places of honor once again, first as Mr. Poole's New Testament, which is now a centerpiece of the Lilly Library collection; as parts of other admired Gutenberg copies; and as prized individual leaves in privately owned or public collections.

And now there is a new twist in the tale of Trier II and its book-cover leaves. The series of misadventures of this volume produced close to the best of all possible circumstances for the initial stages of the bibliographical and historical research project at Crocker Nuclear Laboratory—first generally described in this journal.¹⁰ We had begun our experiments on the application of the cyclotron to historical documents in 1978 with optimism, but without great expectations of being able to do essential work on the invention and earliest history of printing. Then by a sequence of fortunate contingencies we were able to analyze first the Riverside leaf, later the Santa Barbara leaf, and not long afterward the entire Lilly Library New Testament—all of them parts of the original Trier II.

The Riverside book-cover fol. II, 23 was the first Gutenberg leaf we

analyzed with our proton milliprobe technique, and because of the startling things it told us about the unique, highly metallic composition of Gutenberg's typographical ink, it opened the way for our entire Gutenberg project. It led soon to the testing of many other separate leaves from the copies that Gabriel Wells and Scribner's had broken up, and ultimately to the analysis of the Doheny volume I, the Lilly Library New Testament, and the Harvard volume II. As a result, somewhat to our surprise, we have been able to "crack the code" of much of the day-to-day history of the organization and the chronology of the production of the Gutenberg Bible.

The Riverside leaf, which had been so poorly used by the Olewig schoolchildren, was ideally suited for our first investigations with the cyclotron into the materials of the 42-line Bible. Its combination of the original paper and ink with the various patchings and restorations with other papers and modern ink gave us the opportunity to test in one leaf the sensitivity of the proton milliprobe for distinguishing among different kinds of papers and inks; and it permitted us to compare elemental readings for the original paper and ink with readings for counterfeit ones. The primary discovery we made in the testing of the Riverside leaf: the very high amounts of copper and lead in the original ink turned out to be the "key to the Scriptures" for the reconstruction of much of what went on in Gutenberg's workshop. We learned at the very beginning of our work that even a poor specimen of a leaf has potentially important uses in our system of analysis. We did not at first realize that the copper-to-lead ratios of the Gutenberg inks on different pages varied according to specific mixtures of the ink made during the long process of manufacturing the Bible, but once this became evident from the testing of several other individual leaves, we were able to work out a program of research and to solve certain puzzles about the production of the Bible that could be resolved in no other way.¹ The Lilly Library New Testament from Trier II played a crucial role in clearing up the printing chronology of the second volume.

Thus have the tribulations of Trier II and grimy-fingered peasant schoolchildren of Olewig contributed unexpectedly to the search for historical and bibliographical truths in the earliest history of the printed book.

FOOTNOTES

1. Seymour de Ricci, *Catalogue raisonné des premières impressions de Mayence (1445-1467)*, Mainz, Gutenberg Gesellschaft, 1911, p. 25.

2. The dismemberment of a reasonably good copy by Gabriel Wells was itself a barbarous act, repeated in 1954 by Scribner's on the "Trier II" copy.

3. Whether the two Leipzig copies (listed as v3 and p19 in Paul Needham's "The Paper Supply of the Gutenberg Bible," *PBSA*, 79:3 (1985), henceforth cited as "Needham") that disappeared during World War II were stolen or destroyed is not known.

4. Some history and description of this copy is in D. A. Randall, *A Dukedom Large Enough*, New York, 1969, pp. 123-124; the Lilly Library, *The First Twenty-five Years of Printing, 1455-1480*, Bloomington, Indiana, 1967 (henceforth: "Lilly Library, *First Twenty-five Years*"), pp. 1-4; Paul Schwenke, *Johannes Gutenbergs zweiundvierzigzeilige Bibel: Ergänzungsband zur Faksimile-Ausgabe*. Leipzig, 1923 (henceforth cited as "Schwenke"), where this copy is cited as no. 14; Ilona Hubay, *Die bekannten Exemplare der zweiundvierzigzeiligen Bibel und ihre Besitzer*, in Weiland Schmidt and Friedrich Schmidt-Künsemüller, eds., *Johannes Gutenbergs zweiundvierzigzeilige Bibel . . . Kommentarband*, Munich, 1979 (henceforth cited as "Hubay"). Hubay lists this copy as no. 46; and Don Cleveland Norman, *The 500th Anniversary Pictorial Census of the Gutenberg Bible*, Chicago, 1961. Paul Needham lists it as p48 and describes it on pp. 361-362 of "Paper Supply." How or why it was conveyed to such an unlikely place as a peasant's house is not known. In a note added to the 1569 manuscript table of contents of the volume Wytenbach wrote: "Diesen zweiten Teil der Biblia Moguntina, durch Gutenberg gedruckt, habe ich im September 1828 gerettet, da dieses höchst seltene Druckwerk auf dem Punkt war, gänzlich zerstört werden. Wytenbach."

5. This figure was probably made on the leaf after it had been torn out of Trier II by the peasants' children. Whoever made it seems to have folded the leaf over in the middle while the ink of his design was not quite dry, for there is a very shadowy, but exact, offprinting of the same design toward the bottom of the intercolumnar space. This, and the presence of doodles on fol. 214 of the Lilly copy, which seems never to have been torn out, opens the possibility that the Olewig schoolchildren used some of the Gutenberg pages as *scratch paper* as well.

6. Misbinding was one of regular fates of Trier II, going back at least to 1569 when a manuscript table of contents of the volume was made that is preserved in the preliminary pages of the Lilly Library New Testament volume. When Schwenke inspected it before 1923 he found 63 leaves (Tobit—Psalter) from fols. 261-324 of volume I misbound between the end of Malachi and the prologue to Maccabbees, folios 1161 and 1162, as was noted in the 1569 table of contents (Schwenke, p. 11). This shows that volume I of what was eventually to be called Trier II had probably already suffered some calamity by 1569, an omen of things to come. St. Paul's second letter to the Corinthians in the present Lilly Library copy is bound out of order, which probably happened during one stage of the dismantling of Trier II that occurred in 1937. This incorrect order was retained when the volume was broken up by Scribner's and the New Testament alone was rebound in the original bindings.

7. This oversight accounts for the following notes written in pencil on the lower margins of both leaves, pencilled in by a German bookseller or curator at some point in their history, probably in the 1930s when they still were bound together in a single volume before Trier II was dismantled, or just at the point when some of the dismantling began. The notes explain why Schwenke missed this leaf in his 1923 census: (Fol. 219 was numbered "30," according to one of the several numbering systems used for the leaves of Trier II in various of its states). On the bottom of the Riverside II, 23^v was written: "Hier was früher 30 eingebunden deshalb von Schwenke als vorhanden bezeichnet, dieses Blatt 30 gehört aber als 219 nach 218 sodass das von Schwenke vermisste Blatt 219 vorhanden ist." On the lower margin of the Lilly

Library, fol. 11, 219 is this notation: "Dieses Blatt war früher vorn als Blatt 30 irr-tümlich eingebunden. Das hat Schwenke übersehen, darum 30 als vorhanden und 219 als fehlend bezeichnet." There are, incidentally, still other numbers on some of the Trier II leaves, possibly put in by Scribner's when they broke up the copy. There is a lightly pencilled "5" at the bottom of the Riverside II, 23, and a lightly pencilled "77" at the lower margin of the Santa Barbara II, 227.

8. In the late nineteenth century the Stadtbibliothek had already sold to Count von Seilern, Vaduz, Lichtenstein, the 63 leaves of volume I (261-265, 267-324) that had been bound into Trier II since at least 1569.

9. This history is recorded in the Lilly Library's *First Twenty-Five Years of Printing*, pp. 1-4 and Randall's *Dukedom Large Enough*, pp. 123-124. The dismembered Trier II must be the most cannibalized and widely distributed copies of all the Gutenberg Bibles. Parts of it are spread over two continents: (1) some books of the Old Testament were sold to the Counts von Seilern in central Europe: Tobit through Psalms in the late nineteenth century, and First and Second Maccabees after Scribner's broke it up; (2) ten leaves are in the Scheide copy at Princeton, to fill in pages that had been removed by a collector of leaves with illuminated capitals; (3) one leaf, 11, 111, is with the Stuttgart (ex-General Theological Seminary copy); (4) one leaf, 11, 316, is alleged in Lilly Library's account, p. 4, to be in the Shuckburgh copy which once was owned by A. Houghton and is now in the collection of the Gutenberg Museum at Mainz; (5) the largest part all in one piece, as we have seen, is the Lilly New Testament; (6) and then there are the two individual leaves that ended up in California at U.C. Riverside and one at U.C. Santa Barbara. The ultimate fate of the volume I that went with the copy before 1569, except for the 63 leaves bound into Trier II according to the table of contents of 1569, is now known. Paul Needham has recognized recently that the Mons volume I, which ends on fol. 260, is the mate to Trier II. That volume is described in Maurice-A. Arnould's *L'Exemplaire de la Bible de Gutenberg Conservé à Mons*, Mons, 1960. It is interesting that fol. 5^r of that copy has a geometric flower petal design in its outer margin that resembles the one on the Riverside fol. 11, 23. (See pl. X IIa of Arnould's work). The provenance of the Mons volume is obscure, although Arnould, pp. 13 and 15, cites a verbal tradition that this volume too was in the hands of villagers after having been removed from a Benedictine abbey during the Revolution.

10. R. N. Schwab, "The Cyclotron and Descriptive Bibliography," *The Quarterly News-Letter*, vol. XLVII (1981), pp. 3-12.

11. The detailed results of our investigation are reported in R. N. Schwab, T. A. Cahill, B. H. Kusko, R. A. Eldred, and D. L. Wick, "Cyclotron Analysis of the Ink in the 42-Line Bible," *PBSA*, 77 (1983), 285-315; "New Evidence on the Printing of the Gutenberg Bible: The Inks in the Doheny Copy," *PBSA*, 79 (1985), 375-410; and "Ink Patterns in the Gutenberg New Testament: The Proton Milliprobe Analysis of the Lilly Library Copy," *PBSA*, 80 (1986); and in several articles in *Nuclear Instruments and Methods* and *Archaeometry*.

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Fine Printing in California and England: The Clark Library Collection

JOHN BIDWELL

WILLIAM ANDREWS CLARK, JR., inherited a respectable fortune and managed it wisely. His was not enormous wealth in the context of the 1920s, but enough to support several worthy causes, such as the Los Angeles Philharmonic Orchestra and a number of libraries in California, Nevada, Virginia, and France. He particularly favoured his own library at the University of California, Los Angeles, to which he donated his personal collection of seventeenth- and eighteenth-century English literature, manuscripts and first editions of Oscar Wilde, a picturesque library building, and an ample endowment.

The Clark Library Archives contain the records of these and many other benefactions, great and small. But few file folders bulge so conspicuously as those containing thank-you notes from the San Francisco printer John Henry Nash. Nash printed Clark's twenty-volume library catalogue and a series of sumptuous Christmas books, for which his customer paid handsomely. For Dryden's *All for Love* (1929), printed in an edition of 250 copies, accompanied by colour collotypes and a facsimile of the first edition, he paid \$10,000 down and a total of \$37,000, an expenditure immortalised in the standard biography of Nash, which illustrates the invoice. Ambitious, rich, and loyal, Clark was a printer's ideal client, and Nash had every reason to be grateful. 'Say, man,' he once wrote, impertinently, 'I would still be printing letter-heads, bill-heads, and railroad folders if it had not been for your lavish support of my shop.'

Clark provided not only lucrative commissions but also publicity, prestige, and encouragement. When Nash undertook his magnificent four-volume *Divine Comedy*, Clark subscribed for ten sets at a total of two thousand dollars. Eventually the patron and printer became fast

friends: Clark dedicated to him his first Christmas book, invited him to summer at his secluded hunting lodge in Montana, and showered him with bookish gifts, ranging from library keepsakes to a copy of the Ratdolt Euclid. And in return, Nash donated as much as he could find of his own work to the Clark Library: bundles of ephemera, printer's copies of his most limited editions, and what he called Nashiana, his journeyman printing, fondly remembered and proudly rediscovered on the shelves of local bookstores.

While collectors wallowed in luxury, Nash, his business, and his reputation thrived. His imaginative use of imported handmade papers, his splendid bindings, and his ingenuously ornate title-pages epitomise perfectly the ostentation and extravagance of the 1920s. But his typography has not aged well. His self-important folios have fallen out of favour, and his most ambitious efforts now seem clumsy, pretentious, and naïve. Nevertheless, collectors still admire his exacting workmanship, and he is still remembered and still worth studying as an entrepreneur of fine printing. Always on the lookout for patronage, Nash promoted his own work tirelessly, but he truly revered the art of the book and promoted it as well—and he gained an impressive number of converts.

Clark was one of them. From collecting Nash, the next logical step was to collect those who had inspired him, William Morris, Thomas James Cobden-Sanderson, and other major figures in the private press movement of the 1890s. Here one of Clark's collections dovetailed neatly into another. For, just as Oscar Wilde personified the aesthetic credos of the era, the Kelmscott and Doves books embodied them in book form. To Morris and Cobden-Sanderson, fine printing was a form of propaganda, a manifesto, and an indictment: like Wilde, they were both influenced by John Ruskin, and both turned against the middle-class values and mass-produced art of Victorian England. In retrospect, it seems appropriate that Wilde attended and reviewed that fateful lecture on printing types that so inspired Morris, first of all to design a type of his own and then to found the Kelmscott Press.

Sometimes buying up to thirty titles at once, Clark completed his runs of Kelmscott and Doves by 1921. Not so easily satisfied, he accompanied his Kelmscotts with ephemera and proofs, his Doves imprints with two original binding designs by Cobden-Sanderson. From London came manuscripts for part of William Morris's *The Earthly Paradise*, bundled with a first edition inscribed to Edward Burne-Jones, and from Pasadena the proof engravings of Burne-Jones's illustrations. Word spread that Clark would stop at nothing, but when Dard Hunter of

ferred him a specially fortified Kelmscott Albion, he decided printing presses were 'of no interest to me'.

The ideals and the typography of the Kelmscott Press first came to Los Angeles through the proselytising efforts of bookman W. Irving Way and bookseller Alice Millard, both ardent disciples of William Morris. In a recent article Robert Rosenthal has shown how they revered the man and his work and how they communicated that reverence to Clark, Estelle Doheny, and other collectors of the 1920s. But at this time only a few Los Angeles printers had ever heard of William Morris and those who had, did not revere as much as imitate him—and not him as much as his flamboyant American avatar, Elbert Hubbard, founder of the Roycroft Shop in East Aurora, New York.

Clyde Browne contracted Roycroft fever soon after he settled in Los Angeles at the turn of the century. This bumptious job printer mastered the mediaeval arts and crafts and huckstered them magnificently. Inspired by mission architecture, and by whatever else seemed redolent of olden times, Browne designed and built a California mission in miniature, an abbey complete with bell tower, cloister, chapel, and crypt. He built a railway to haul field stone for the buttresses; he built kilns to bake bricks and roof tiles; he scavenged granite from an abandoned building, ceiling beams from railroad ties, and stained glass from a saloon discomfited by Prohibition. Like so much of Southern California architecture, the Abbey San Encino was a dream come true. For a slight fee, this dream could be rented out to wedding parties for the use of the chapel and organ, or to fraternity boys, who cavorted in the crypt. Browne's printing plant occupied the west wing of the Abbey, and it too profited from this romantic locale.

The Clark owns only a few of his books, which, in any case, have little to offer typographically beyond vigorous woodcuts and the inevitable gothic type in Kelmscott borders. To Clyde Browne, presswork was a chore of no importance. Nevertheless, the Clark should own more of his work, for it influenced other, better known Los Angeles printers, and Browne himself seems to have set the tone of Los Angeles' boisterous fine printing community.

Two of Los Angeles' most important presses got their start on the grounds of the Abbey, and both are well represented in the Clark collection. The Castle Press began by borrowing Clyde Browne's printing machinery. Founded on the Abbey's premises in 1931, it was later purchased by Grant Dahlstrom, in whose hands it achieved international renown. In 1929 and 1930 Ward Ritchie rented a stone studio from Browne, on Sundays paying a dollar for the use of his printing equip-

ment. There he printed some of his earliest and rarest work, all of which has come to the Clark Library by way of its first Director, Lawrence Clark Powell.

From 1932 to 1976, the Ward Ritchie Press specialised in quality book printing for universities, libraries, local businesses, and private clients; it published extensively on its own account, mostly Western Americana and books on food and wine; and operating as Anderson & Ritchie and Anderson, Ritchie & Simon, it undertook commercial work as well. Situated on a picturesque stretch of Hyperion Avenue not far from the Walt Disney Studios, the printing plant grew along with the business and eventually incorporated offset facilities and a bookbindery. Its output was prodigious. The American Institute of Graphic Arts frequently selected books from Los Angeles printers for its Fifty Books of the Year, but never so many as from Ward Ritchie and his partners. At latest count, the Clark has filled twenty-one shelves with Ritchie imprints and twenty archive boxes with assorted job printing. Forty-five bundles of job dockets record the company's business during late 1953 and 1954, containing in all nearly a thousand manila envelopes filled with correspondence, original designs, proofs, and specifications for paper, composition, proofreading, imposition, and bookbinding. Some even specify anticipated quality, which, depending on the ambition of the customer and his willingness to wait, was rated as 'A—Best pos- B—Good, C—Minimum time.'

Technologically, Ward Ritchie's printing career has run full circle. Having retired from the Ward Ritchie Press in 1972, he now relies on a fount of Goudy Thirty and an 1835 Albion for his publications at the Laguna Verde Imprenta. Proprietor of a handpress once again, he prints what he pleases for as long as he likes; he keeps his editions small, and they sell out immediately. When not at the case, he is as busy as ever designing books for local publishers and, in a way, even for the Clark Library, which sponsors an edition of John Dryden's *Works* that still follows a format he devised in 1956.

No one knows how the Castle Press got its name. David Davies, historian of the Press, surmised that the original owners settled on a castle as the next best mediaeval building after the abbey, which Clyde Browne had already taken. If so, Grant Dahlstrom quickly stripped this imprint of its archaicising frippery. Schooled in the strictest standards of fine printing, delighting in subtleties of all kinds, he would never have stooped to such an obvious allusion. The Castle Press books of his era reflect his refined and disciplined temperament, his unerring sense of the appropriate, and his uncompromising insistence on quality. He stocked his Linotype department with modern typefaces cut in the classical

tradition, such as Aldus, Trump Mediaeval, and Trajanus. At a time when most California printers were experimenting with bold splashes of colour, he cultivated an austere, almost impersonal page depending mostly on white space and letterspacing for effect.

Grant Dahlstrom's family gave us the pick of his library last year, his friend and mentor Jacob Zeitlin steered preparatory sketches in our direction, and the Castle Press donated original designs, artwork, and proofs. The layouts and trial pages are working papers, crumpled, tattered, and smudged, but we believe they are invaluable for studying the typographer's style and technique. Most importantly, they reveal his hesitations and second thoughts; they show him changing his mind, sketching in a block of text with a sure hand—and then not so sure—shifting a title-page vignette back and forth, experimenting with different types and type sizes, or merely realigning a row of caps.

Other California printers have donated archival material to the Clark Library. From Wilder Bentley of the Archetype Press, we have typescripts, layouts, and artwork. From Henry H. Evans we have correspondence relating to the early years of his Peregrine Press as well as the linoleum blocks with which he illustrated some of his earliest books. His botanical prints brighten the windowless offices in our underground quarters. The poet William Everson has presented us with his early manuscripts and correspondence, much of which concerns the poetry magazines and small presses of the 1940s and 1950s. Several letters mention his struggles procuring paper, type, and labour for his *Novum Psalterium Pii XII* (1955), one of the great rarities of California fine printing. 'I have already begun to plan my format,' he wrote in 1951, 'and I have been building it around the Goudy Newstyle.' He envisaged a folio of several hundred pages, which he hoped to complete in time to commemorate the five-hundredth anniversary of the Fust & Schoeffer psalter of 1457. But by Spring 1954 he had worked off only seventy-two pages, and in despair he quit handprinting to study for the priesthood. The Papal Countess Estelle Doheny bought the remnants of the 'Great Project' through the good offices of Muir and Glen Dawson. To the Clark and other local libraries, she presented forty-eight fragments, bound sumptuously along with an explanatory text printed by Saul Marks of the Plantin Press.

Founded in 1931, the Plantin Press quickly established a reputation for distinctive design and a masterful use of Monotype composition. It relied on Bembo, Ehrhardt, and Fournier for text and championed Perpetua and Narrow Bembo for display. Whenever possible, Saul Marks procured his keyboards, casters, and matrices from England—not an easy task, for Monotype's Philadelphia office was jealous of its

prerogatives. But Beatrice Warde admired his work, interceded for him, and supported the Press with such conviction that she became a silent partner in 1965.

Marks frequently decorated his title-pages and chapter openings with type ornaments, arabesques and sprays of leaves, patiently assembled with his characteristic lightness of touch. It is difficult to believe that these delicate confections were made of lead. The shop kept them standing and pulled proofs, which were indexed carefully for later references. A few years ago, the Clark acquired a set of proofs exhibiting his complete repertory, ranging from borders and initials to a goblet, a guitar, and other drolleries he contrived for his job printing. Along with these proofs came original designs and trial pages for a dozen books of the early 1970s—his last, and to my mind, best. His wife Lillian Marks continued the Press; wrote, designed, and printed its history in 1980; and then sold its Heidelberg and Monotype equipment to Patrick Reagh, one of Saul Marks's last employees and now one of Los Angeles' pre-eminent letterpress printers.

Letterpress thrives in Southern California, not just at Patrick Reagh's shop in Glendale, but also at Vance Gerry's Weather Bird Press in Pasadena and at Richard J. Hoffman's fully equipped printing plant and papermill in Van Nuys. Hoffman taught printing management at California State University, Los Angeles, from 1959 until his retirement in 1978. Since then, he has equipped his home with a Linotype machine, rare Linotype faces, and an assortment of presses dating back to 1829. Those presses are rarely idle. To keep up with them, and with Vance Gerry's and Patrick Reagh's productions, the Clark buys what it can and begs what it dares from these printers and their customers—antiquarian bookstores, book collectors' clubs, and a host of private clients.

The Clark relies on letterpress for many of its publications: some are set in hot metal by the Castle Press, and others are printed by Patrick Reagh, who also attends to its announcements, invitations, posters, and bookplates. From 1962 to 1974, it even had a printer in residence, the whimsical William Cheney. Cheney agreed to undertake the library's job printing in return for rent-free working space in the library's gatehouse—a felicitous arrangement that left him abundant free time to publish his own works of erudition, a treatise on pocket knives, a pocket-size grammar of the four basic dialects of Pig Latin, and *Fleece-street's Greek in a Nutshell: The Ancient Language Accommodated to the Busy Student of Today* (1972).

From several sources the Clark has obtained much of Cheney's correspondence with printers, collectors, and librarians of Los Angeles. His letters to out-of-town friends document meetings of the Rounce &

Coffin Club; word-for-word, they recount the after-dinner grandiloquence of local typophiles, and they record, blow-by-blow, the wrangles over judging and cataloguing the annual exhibition of Western Books. Unabashed, the Rounce & Coffin Club has published some of his letters as *A Natural History of the Typestickers of Los Angeles* (1960). Cheney also orchestrated a round-robin correspondence on the finer points of typography, which he debated singlehandedly if need be, by assuming the names of those too timid or too lazy to write. Here he impersonates a hypercritical Grant Dahlstrom:

Now, take Cheney's own specimen. We shall not comment on how he seems to have borne down harder on the lower case a's than any of the other letters; for we are not dealing here with impression but with spacing. And we shall only wonder in passing why he spaced so wide between the W and the A in his first display line. To get to the main text: why are some words spaced so tight you could not get an Audrey Hepburn between them, whilst between others you could toss in three Jane Russells and they'd roll around loose? And take the first line of the third paragraph. First he letterspaced with $\frac{1}{4}$ -point steel spaces; then he wide spaced the words, then, after all this letterspacing & widespacing, he divides the word at the end anyway. What's the use?

At the bottom of a light well looking into the Clark Library's underground reading room hangs, incongruously, an elaborately carved sundial from the shop of Eric Gill. Even more incongruous is Eric Gill's inscription, 'When the sun is not shining, I do this for fun.' In Los Angeles, where the sun almost always shines, this sundial will never tell the proper time. But it does tell something about Eric Gill, his working habits, and how neatly his work fits in with the Clark's graphic arts collection.

The inscription should be read literally. Gill carved it for fun, not for a client, and he carved it himself, leaving the sundial and the smirking figure supporting it to one of his assistants. Lettering ranked first among his many skills, a skill first expressed in stone but then culminating in type design and book illustration. As much as museums and art galleries cherish his sculpture, drawings, and engravings, this versatile and prolific artist was before all an artist of the book.

The Clark's post-war Director Lawrence Clark Powell sensed Gill's growing reputation and, in the Gill entourage, a growing willingness to sell. With the obliging assistance of bookdealers in England and America, and with the complete cooperation of the Gill family, he bought heavily in the 1950s and 1960s. Later Clark librarians have followed his perspicacious example, as have other libraries. Prices soared when they joined the fray, and in the centennial year of 1982 the cost of original artwork vaulted forever beyond our means.

But artwork must form the kernel of any Gill collection. At the Clark, eight map drawers contain architectural drawings; designs for medals, stamps, and coins; figure studies; and specimens of calligraphy. Ten volumes of engravings include special proof impressions as well as the artist's annotations. Saul Marks, Patrick Reagh and others have pulled proofs from the Clark's copperplates and boxwood blocks. Also available for study are several sculptures; smoke proofs and trial settings of Gill's types; punches for 8-point and 12-point Joanna; an alphabet in Hopton-Wood stone; and quilted potholders adorned with curvaceous nudes.

As strong as they may be, the Clark's art holdings must defer to those at the University of San Francisco, the University of Texas, and the Victoria and Albert Museum. The Clark has sought out archival sources instead—books, manuscripts, and business records that might interest a biographer, bibliographer, or art historian. Gill harboured passionate opinions on the controversies of his day, and vented them in letters to the editor, more than two hundred articles, and more than fifty books. Someone investigating the sources of those opinions might want to browse through four hundred volumes from his personal library; most bear his bookplate, some of them are inscribed, only a few, unfortunately, are annotated. The Clark has Gill's set of periodical publications and the working papers for his shorter polemical writings, many as yet unidentified or unrecorded. The Gill bibliography does not mention a pungent review of Nicolette Gray's *XIXth Century Ornamented Types and Title Pages* (1938), in which he reproves the doctrinaire Stanley Morison on one hand and the broadminded author on the other:

This book is a remarkable piece of work and offers a curiously intimate view of the spirit of Victorian England. As a dictionary of queer but not funny types it is wonderfully complete, but we completely fail to understand how anybody could spend so many precious hours of life probing the spiritual and psychic disorders of her forebears and still have the heart to praise the symptoms.

Gill's manuscripts frequently came to the Clark along with preliminary drafts and related correspondence. These preliminary drafts deserve careful scrutiny, some because they show the writer at work, others because they disclose material omitted in publication—and for good reason. Gill's bile rose while writing a review of Graily Hewitt's *Lettering for Students and Craftsmen* (1930). He crossed out passages impatiently, inserted others, and finally gave up in frustration. Hewitt's infatuation with penmanship grated on Gill's nerves; in his opinion, Hewitt had slighted other kinds of lettering such as he, Gill, used on

stone and in type design, and that, of course, rankled. When he returned to the review two years later, he repented of his harsher words and withdrew this concluding paragraph:

Such errors however numerous would perhaps be forgivable if the general theory of the book were sound. As it is we can only say that it is unsound theory & its many errors of detail make it a bad book in spite of its author's great knowledge of a certain kind of penmanship. If the book had been simply about the cutting & holding of the pen and the making and use of colours & gilding all would have been well, and there should have been no illustrations but those of ancient manuscripts and those diagrams which show tools and their manipulation. Such a book would have been a valuable compendium of present knowledge. For, although printing is now lettering for us, writing with pen and ink is still with us and likely to remain.

Perhaps the best known and most quoted of the Clark manuscripts are the Gill diaries, comprising twenty-seven volumes dating from his first commissions to his last illness. Visiting scholars always look first at these splendidly legible pages, yet many turn from them in disappointment. Instead of reflections on art, musings on politics, or transcripts of important conversations, they encounter a businesslike concision: 'Letters all m[orning]. Engraving G[olden] C[ockerel] P[ress] Gospels Initials in [after]n[oon] & eve[ning]. Drew Grosvenor Inscript on Stone; d[itt]o Connaught (completion).' Gill kept his entries as brief as possible, even when making confidences: indeed there are some intimate revelations, and, for those who care to decipher them, a vast store of hedonistic initials. But most entries record little more than jobs undertaken and accomplished, day in and day out. For those who doggedly read through this lifetime time sheet, perhaps the most startling revelation is Gill's unswerving, unaffected, purely Victorian devotion to work.

Laconically and methodically, he noted the labour expended on every job and then subtotalled it in his account books. These account books the Clark treasures as much as the diaries, for they are invaluable for attributing work to Gill, and disentangling it from that of his assistants and apprentices. They provide a rare glimpse of a precise and careful workman at his most fastidious, fine-tuning a contract, needling his delinquent debtors, and anxiously eyeing the bottom line. Judging from his 'Income Tax Account' his annual income often plummeted alarmingly, from £1475-0s-6d in 1923 to £398-6s-5d in 1924, from £1982-14s-4d in 1931 to £638-9s-7d in 1932. Gill derived his steadiest income from the Monotype Corporation, which paid him a retaining fee amounting to £105 a year from 1928 to 1935 and £200 thereafter. But after reviewing his accounts in February 1937, Gill decided that was not enough. The 71.75 days he devoted to Monotype business from 1925

through 1936 had earned him only £1392.18s.0d, including extra payments for certain typefaces and £5 for his portrait of Francis Meynell. Surely he deserved ten per cent of the total sales: if five hundred printers each bought £150 of equipment, that would be £7500 without factoring in replacements and licensing fees. After all, he heard that Cheltenham Old Style had paid its creators over £10,000 in fifteen to twenty years!

Sometimes the Clark manuscripts will yield information about a business transaction from both his and his customers' point of view. The Golden Cockerel Press was overjoyed when he agreed to illustrate Harold Acton's *Glue and Lacquer*. The Press had fallen on hard times during the war, and its proprietors Christopher Sandford and Owen Rutter had begun to fret and bicker. Here they had nothing to lose, since Acton was willing to pay the costs of publication and to pay Gill sixty guineas for his engravings. Hopes ran high when Owen Rutter announced the glad tidings on 25 October, 1940:

I am providing in the agreement for ½ payment on signing, the balance on publication, & blocks to be paid for on delivery. As we commission Gill to do the blocks, we shall take a legitimate (!) profit on that deal.

Sandford wrote back jubilantly, reminding Rutter that this subvented publication was *his* idea, 'which I only bring up again to show you how keen I am on this book & how glad to have something to print again.' If he regretted anything about inviting Gill to illustrate the volume, it was not the profit, legitimate or otherwise, but Gill's pacifism, 'It irritates people & I thought there was some talk of his being shut up.'

These letters crossed in the mail with two of Gill's bearing bad news: he had to go to the hospital for an operation within the next few days and the operation would be serious. Nevertheless, he would look through the manuscript if it arrived in time, and he still expected 'to do the engravings this Winter provided I get back to work, as I hope, within a few weeks.' 'This looks hopeless', Rutter concluded, and he was right. Gill never got back to work, as he hoped, but while confined to bed he corrected proofs of his *Autobiography*, began a translation of the Psalms, read Acton's manuscript, and, on the 5th and 6th of November, sketched out some designs. He died eleven days later. Underterred, Rutter and Sandford saw *Glue and Lacquer* through the press in between air raids, and completed the edition in April 1941, the specials illustrated with Gill's designs reproduced in collotype, the ordinary copies with them engraved on copper by his son-in-law Denis Tegetmeier.

The Clark has built satellite collections around Eric Gill and Oscar Wilde, some of graphic arts interest. Charles Ricketts designed and illustrated several Wilde editions noted for their innovative gilt-blocked bindings. His Vale Press figures prominently in the Clark's holdings, along with original artwork, correspondence, costume designs, and trial proofs of *Daphnis and Chloe*, the generous gift of Albert Sperisen. A. J. A. Symons qualifies because of his extensive correspondence with acquaintances of Wilde, but also for his business papers relating to the First Edition Club and its publications programme. Unit collections of correspondence and proofs show how the Gregynog Press envisaged Robert Bridges' *Eros and Psyche* (1935) and how the Golden Cockerel Press coped with John Dryden's *Songs and Poems* (1957). A long run of letters from John Buckland-Wright to Christopher Sandford sheds light on Golden Cockerel Press affairs ca. 1937-1954.

By gift and purchase, the graphic arts collection continues to grow in these various directions. Directors Robert Vosper and Norman J. W. Thrower and Librarians William E. Conway and Thomas F. Wright have sustained and enlarged it assiduously. Within the last few months the Clark has acquired an alphabet cut on slate by David Kindersley and a balance sheet of Young & McCallister, Los Angeles' original fine printing establishment. Ward Ritchie recently donated some of his latest book designs and his extensive correspondence with the artist Rockwell Kent and the designer Merle Armitage. Two years ago the UCLA Art Council, the Friends of the UCLA Library, the University Librarian, a Gill scholar, and a private donor banded together and helped us obtain a major Robert Gibbings collection.

This Gibbings collection mirrors and complements our Gill holdings. It too features artwork, proof engravings, and manuscripts. Gibbings and Gill pioneered the English revival of wood engraving in the 1920s, and they collaborated on fifteen books published by the Golden Cockerel Press; as proprietor of the Press, Gibbings commissioned illustrations, decorative initials, and a proprietary typeface from Gill, and used them to splendid effect in such twentieth-century classics as *The Four Gospels* and *The Canterbury Tales*.

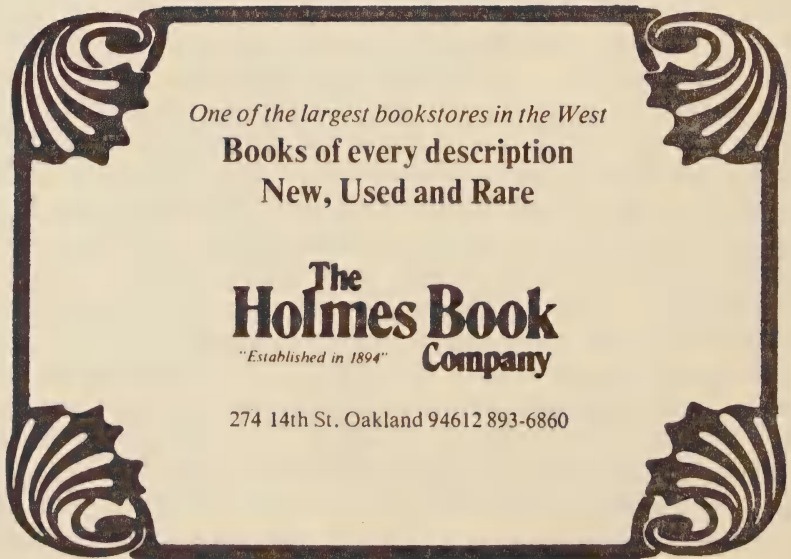
Gibbings sold the Golden Cockerel Press at the beginning of the Depression, and embarked on a second, even more successful career writing and illustrating travel books. The Clark now has the paste-ups and proofs for most of these books, not to mention Gibbings's typescripts with his holograph additions and corrections, and his preparatory artwork—drawings of river scenes, tropical birds, and enticing views of village life in the South Seas.

Gibbings and Gill kept in touch after their careers diverged, though

perhaps less intimately than before. Gibbings dropped out of Gill's account book, but remained in his address file (which the Clark recently acquired in its original wooden box). If they no longer exhibited together, they at least congratulated one another on their exhibitions. Gibbings's letter of condolences to Gill's widow expresses deepest sympathies for her without saying much about her late husband.

The Clark can show how other typographical friendships waxed and waned. Some printers would have never consented to sit so close together as they now do on Clark shelves; others reveal unexpected affinities. An alphabet cut in fruitwood by Will Carter that once hung in Grant Dahlstrom's office now links our Castle Press and Rampant Lions holdings. Such links are our reward for building on strength. By collecting artwork and archival material, we hope to strengthen them and to build a graphic arts collection suited equally for display and research.

JOHN BIDWELL is Reference-Acquisitions Librarian at the William Andrews Clark Memorial Library, University of California, Los Angeles. This article is reprinted by permission from *Matrix* Number 6.



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PREMIUM DUES NOTICE

The following Members have transferred from Regular to Sustaining Membership (\$60):

Timothy Hawley	Louisville, Kentucky
Ann Whipple	Point Richmond

The following Member has transferred from Sustaining to Patron Membership (\$125):

Jeffrey Thomas	San Francisco
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Book Review

The Tools of My Trade: Annotated Books in Jack London's Library, by David Mike Hamilton. Seattle: University of Washington Press, 1987. 340pp., illustrated, with notes, appendix, bibliography and index. \$25.00.

The recently published edition of Book Club member David Mike Hamilton's *The Tools of My Trade* is a remarkable and carefully annotated bibliography of Jack London's working library.

We have had an intriguing taste of Mr. Hamilton's scholarship in his introduction to the two-part article, "To the Yukon with Jack London: The Klondike Diary of Fred Thompson" which appeared in the Spring and Summer issues of the 1985 *Quarterly News-Letter*. (Mr. Hamilton is President of the Live Oak Press in Palo Alto.)

Reading the introduction to *Tools of My Trade*, one is immediately struck by the nearly impossible reading schedule that London claimed to have maintained for most of his writing life—"I read six books a day right along with my writing and everything else."

London's interests spanned the entire corpus of the written word from religion through socialism, sex, science, literature, travel and, it seems, included all the novels of his day—and other days, for that matter.

Mr. Hamilton has meticulously noted all contents, marginalia, enclosures, inscriptions and, where available, booksellers. The notes are thorough and there is a case-by-

case catalog of London's library arranged as an appendix by Beatrice Barrington Rag-nour.

A comprehensive index rounds out this book which scholars and devotees of Jack London will find indispensable.

DONALD R. FLEMING

Gifts & Acquisitions

From member Gary E. Strong, we have received two booklets designed by Gary—*A Good Place to Begin*, by Lawrence Clark Powell and *Growing Up with Lawrence Clark Powell*, by Ward Ritchie. Both were published by the California State Library Foundation, 1987, and both nicely done. We are of course delighted to include these two monographs with our growing collection on and by Lawrence Clark Powell.

ALBERT SPERISEN

From member Preston C. Beyer we have received three outstanding finely printed books: *Vita de Sancto Hieronymo* as printed by the Cygnet Press, Cambridge, 1928—a charming interpretative example of an early fifteenth-century Italian book, handsomely printed. The second, a pristine copy with original glassine wrapper of *A Lover's Moods* by Bertram Dobell, printed by Daniel Berkeley Updike at his Merrymount Press for the Rowfont Club in 1914. And the third, *Il Memoriale di Francesco Albertini*, by Herbert Percy Horne for the Florence Press, 1909. This copy has a special appeal to your reviewer as it was the first book I bought in finally completing my collection on the work of Horne, and this collection is now at the Stanford University Library. These three handsome books are a fine addition to our fine press collection and our thanks to Mr. Beyer.

A.S.

From Australia, member Alec Bolton has sent us another example of his excellent printing and bookmaking, *The Palace with Several Sides*, a "Sort of a Love Story" by Christina Stead. This well-printed book was printed on Basingwerk Parchment in an edition of 220 copies (ours is numbered 212) and it is embellished with extraordinary wood engravings by Mike Hudson. This is the second example of Bolton's Officina Brindabella Press which we have received from his excellent private press and it will be housed with our collection of Fine Printing.

A.S.

The Club has acquired a small book by Edward Ardizzone, a posthumous book by this noteworthy English illustrator, titled *On the Illustrating of Books*. This was originally published in England in 1957 and now for the first time in America by The Weather Bird Press in Fallbrook, California in 1986, through the permission of The Private Libraries Association and the author's estate. This is the first example we have of The Weather Bird Press and it is handsomely done. It will be housed in our collection of illustrators' work.

A.S.

From our very prolific member, Msgr. Francis J. Weber, we have another in his series of miniature books, *The Great Pardon of the Portiuncula*, containing an essay about the titular background for *El Rio de Portiuncula*, from which *El Pueblo de Nuestra Senora de los Angeles* derives its name. One of three hundred copies printed by Roger Pennels, this attractive miniature is bound in leather, and includes a frontispiece

stamp, honoring Francis of Assisi. Copies can be had from Dawson's Book Shop at \$16 a copy. Our thanks, as always, to Msgr. Weber.

Book Club President Donald R. Fleming has presented us with an intriguing gift—the *Society of Private Printers Chap-Books*, their fifth exchange, 1982–1986, featuring *Riddlery*, a contribution from his own Press of the Golden Key, charmingly done, and the whole series of chap-books handsomely boxed. Many thanks to Mr. Fleming for this welcome addition to our library.

We are grateful to The Newberry Library for providing us with a copy of their catalogue, *A Princely Gift: The Rudy Lamont Ruggles Collection*, compiled by Richard Colles Johnson and Cynthia H. Peters, with an introduction by Lawrence W. Towner, and printed by R. R. Donnelley & Sons.

From Book Club friend Joseph Baird, we have received two important books for our reference library. These are, *The Yale Collection* by Wilmarth S. Lewis, being a short survey of the collection of books and manuscripts, objects of art, natural history and anthropology which have become part of Yale in the past two and one-half centuries, printed by Carl Purington Rollins at the Yale University Press, 1946, a fine copy in the original printed dust wrapper; and *The Huntington Library Bulletin*, Number 1, May 1931, and printed for them by the Harvard University Press in 1931. This too is a heady summary of their incomparable holdings including a Shakespeare collection second only to Folger plus an incunabula collection augmented by the acquisition of the Vollbehr collection—and not to mention the lion's share of offerings from the notable Poor, Hoe, Huth, Britwell Chew, Quinn, Bixby, and over two thousand items from the great Wagner collection. These are just a few of the great collectors whose libraries became part of the Huntington. Our thanks to Mr. Baird for these two choice reference works.

And from our dear Barbara Land's father, the Club has received a Dard Hunter book we did not own—*Paper-Making in the Classroom*, published by The Manual Arts Press, 1931. This is an unusually clean copy of a much over-worked book and we are delighted to include it in our fine collection on the work of Dard Hunter. Our sincere thanks to Barbara's father Kurt.

We have received a very interesting booklet, *Nineteenth Century Illustrators of California, Sights & Scenes*, being number 34 of their keepsakes series as issued by The Friends of the Bancroft Library, with an introduction and notes by Lawrence Dinnean. This is a noteworthy index of much of their pictorial holdings on California and the compiler has done an excellent job of selecting and giving biographical information of the artists and the reproduction method(s) involved. It is a happy addition to the Club's reference library.

We have acquired one of the most important books on printing and the printing history: *Typographia*; an historical sketch on the origins and the progress of printing together with practical directions on conducting every department in an office and with descriptions of Stereotyping and Lithography, etc. etc. by T. C. Hansard and printed by Baldwin, Craddock and Joy in London, 1825. This all-inclusive work (called here a "sketch") is over one thousand pages and covers the beginning of print-

ing in China (this is the introduction of over three hundred pages!); then a thorough chapter on type-founding from Gutenberg through the then modern Caslon, Baskerville, etc.; a notable chapter on presswork and on printing presses from Stanhope, the Columbian Press, and the beginnings of steam-press printing; a long chapter on current fine printers—Bulmer, Bensley, Baskerville, etc., and a long chapter on plate making—both metal and wood and one on decorative printing. Bigmore and Wyman devote four pages to this very important book, and it is cited three times in *Printing and the Mind of Man*.

Peggy Lilienthal, widow of former long-time Member Theodore M. Lilienthal, has given the Club a pristine copy of the Club's first book, Cowan's *A Bibliography of the History of California and the Pacific West*, printed by John Henry Nash. It is a much finer copy than ours and she has also given us an unusual Goudy item: *The Strangeness of Familiar Things*, being an address made by Frederic Goudy for the annual convention of the International Association of Printing House Craftsmen, New York, September 1939. This was handsomely printed by Hartley Everett Jackson at the Reynard Press, San Francisco. The colophon states there are forty copies of which ours is number 28. It is difficult at this late date to understand the limitation which prevented the wide distribution of one of Goudy's finest talks. Perhaps this was a "vanity" item made for the love of doing—a practice of San Francisco fine printers at this time. Both gifts are a welcome addition to the Club's library and our thanks to dear Peggy.

Thanks also goes to Club member M. A. Gelfand, proprietor of The Stone House Press, Roslyn, New York; we have received a copy of his latest book: *Under Open Sky, Poets on William Cullen Bryant*, edited by Norbert Krapf and printed with seventeen wood engravings by John De Pol plus a wood engraved decorative cover. This is a handsome book in a 3-part binding and it is limited to 185 copies, signed by the printer, editor, and artist, of which our copy is number 98. The Club is delighted to house this well printed and designed book with our collection of American Fine Printing.

From the Oxford University Press, New York, the Club has received what promised to be an exciting new book to review. On hasty thumbing it seemed to be a pleasurable experience, but our expected pleasure didn't last long. The book is titled *A Dictionary of Book History*, compiled and written by John Feather, Senior Lecturer in the Department of Library and Information Studies at Loughborough University, England. The book is intended to be an "easy introduction and overview" with cross references in an alphabetical arrangement. So far so good. The author acknowledges the assistance of two different editors, one expressly for America—but on checking just a few easy subjects we have become alarmed by the mistakes in dating and in facts. For example, The Book Club of California is noted but, he states, "in recent years a Los Angeles chapter has been formed which also meets from time to time." (He may have read this into the Club's one meeting in Los Angeles.) *Fine Print* is mentioned briefly but here lists the first issue as 1973. This may well be a typo, as the first issue was January 1975. For the Grabhorn Press he states it was established in San Francisco in 1915! And this in spite of footnoting the entry with all of the bibliographies on the Grabhorns. For the Golden Cockerel Press he notes that Caslon Old Face was the regular typeface used by the G.C.P. and the Press was "influential in the type's general revival." That is a tall statement—and wrong! Caslon Old Face was re-introduced to printers in 1844 with *The Diary of Lady Willoughby*—and became an overnight

favorite typeface of printers. We ran into too many mistakes in discussing the Vale Press and Eragny Press. The chapter on Eric Gill states that his Gill Sans Serif is "perhaps the only such designed (type face) which is acceptable for book work." Hardly! The San Serif was primarily designed for publicity use—NOT book work. But by this time we had given up. It is possible that the definitions for printing terms are accurate—after all much or all of this can be copied from any good unabridged dictionary.

Serendipity



Club members will be interested in a recently published broadside portfolio which will enhance their collections of Bay Area fine printing, while providing plenty of adventure in their kitchens, and raising money for a worthy cause.

In a rare, joint effort, twenty-three letterpress designer-printers and ten fine artists have produced The Artists Portfolio for AID & COMFORT, The San Francisco Restaurant Benefit for People Fighting AIDS. AID & COMFORT is a coalition of fourteen of the Bay Area's most noted eateries, including The Mandarin, Fog City Diner, Stars, Greens at Fort Mason, Fournou's Ovens, and Chez Panisse. The chefs of these restaurants have provided hallmark recipes, here printed as broadsides. In addition, other well-known Bay Area chefs have contributed recipes, and stellar writers about food, including M. F. K. Fisher, Calvin Trillin, and Richard Olney are represented by short essays. The broadsides have been printed by many of the Bay Area's best letterpress printers, both those well-known to Club members, as well as several equally talented, but less heralded printers. Here is a sampling of the talents involved: Poltroon Press, Andrew Hoyem, Felicia Rice, Steve Crumley, Shelley Hoyt, Adrian Wilson, Julie Holcomb, David Goines, Kathy Walkup, & Wesley B. Tanner. Overseeing the project, in addition to printing their broadsides, were Patricia Curtan and Will Powers (who collaborated with Cheryl Miller and Robin Cherin).

Along with these broadsides will be ten never-before-published art works on paper by Bay Area artists including Elmer Bischoff, Wayne Thiebaud, Richard Diebenkorn, Squeak Carnwath, and Christopher Brown. (The latter two, while not as well known as the others in this list, were named as the Bay Area's "Hot Brushes" by *Image* magazine last year.)

Five hundred copies of The Artists Portfolio have been produced. They are on sale at \$175 at the participating restaurants, several bookstores, or directly from Aid & Comfort, 333 Hayes Street, Suite 111, San Francisco, California 94102. Funds from portfolio sales, as well as from the gala evening of dining and entertainment held recently at Fort Mason, will be distributed to charities helping AIDS victims: The AIDS Emergency Fund, Hospice of San Francisco, Project Open Hand, San Francisco AIDS Foundation, and Shanti Project. Purchase of the portfolio is tax deductible. Further information can be had by calling 984-6363.

We are pleased to announce the forthcoming publication of a complete index to our *Quarterly News-Letter*, through Volume L, which should be available for distribution early in the new year. The index will be for sale at cost (expected to be no more than \$5 per copy), and members should notify the Club if they'd care to purchase a copy.



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75TH

ANNIVERSARY CELEBRATION

FRIDAY, OCTOBER 16, 1987

at the
BOHEMIAN CLUB
in
SAN FRANCISCO

The festivities will include cocktails and dinner (\$50 per person), and a talk by Dr. James D. Hart. An announcement, with further details and a reservation form, will follow in due course. Meanwhile, it would be helpful to our planning to have an idea how many will attend this gathering. Please advise The Club if you plan to attend. (NOTE: One guest per membership is permitted.)

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